

## TEK KAPIDAN

*Amasya Halk Havası / Ağıt*

ONLY DOOR

*Lamentation folk song from city of Amasya*

Tek kapıdan çıktım yüzüm peçeli  
Ahbaplar oturmuş iki geçeli vayi vay  
Hulusi'm de alnı sırma perçemli  
Neyleyim dünyada dünya malını vayi vay  
Gönül arz ediyor eski halini vayi vay

“I came out of Tek Kapidan with my face covered  
My friends are sitting on both sides of the river  
My dear Hulusi's hair is falling on his forehead  
What should I do with the material things in this life  
My soul wishes to have the old days of ours.”

Dağdan yuvarlandı kayalarımız  
Gam ile yoğruldu mayalarımız vayi vay  
Nola taş doğuraydı analarımız vayi vay  
Mezarımı Helvacıya eşsinler  
Al yeşili üzerime örtsünler vayi vay  
Gelen geçen yazık olmuş desinler vayi vay

“Some rocks rolled down from the mountain  
Our being was mixed with sorrows  
I wish our mothers gave birth to stones instead of us,  
What should I do with the material things in this life  
My soul wishes to have the old days of ours.”

Hulusi: Erkek adı (name of the person in this song who died)  
Hulusi'm: Benim Hulusi'm (my Hulusi)  
Helvacı: Amasya'da bir yer (a place name in Amasya)  
Geçe: Irmağın kıyısı (river bank)

TEK KAPIDAN  
ONLY DOOR  
Amasya Halk Havası  
(A folk song from the city of Amasya)  
Ağıt (eulogy or lamentation)  
Amasya Halk Havası / Ağıt (Lamentation folk song from city of Amasya)

Tek kapıdan çıktım yüzüm peçeli  
[ tek ka pə dan tʃək təm jy zym pe tʃe li]

Ahbaplar oturmuş iki geçeli vayı vay  
[ ah ba plar o tur muş i ki ge tʃe li va:j vaj]

Hulisi'm de alnı sırma perçemli  
[ hu lə sim de al nə sər ma per tʃem li]

Neyleyim dünyada dünya malını vayı vay  
[nej le jim dyn ja da dyn ja ma lə nə va:j vaj]

Gönül arz ediyor eski halini vayı vay  
[ gø nyl arz e di jor es ki ha li ni va:j vaj]

*"I came out of Tek Kapidan with my face covered  
My friends are sitting on both sides of the river  
My dear Hulusi's hair is falling on his forehead  
What should I do with the material things in this life  
My soul wishes to have the old days of ours."*

Dağdan yuvarlandı kayalarımız  
[da: dan ju var lan də ka ja la rə məz]

Gam ile yoğruldu mayalarımız vayı vay  
[ gam i le jo: rul du ma ja la rə məz va:j vaj]

Nola taş doğuraydı analarımız vayı vay  
[ no la taş do: raj də a na la rə məz va:j vaj]

Mezarımı Helvacıya eşsinler  
[ me za rə mə hel va dʒə ja eş sin ler]

Al yeşili üzerime örtsünler vayı vay  
[ al je şi li y ze ri me ør tsyn ler va:j vaj]

Gelen geçen yazık olmuş desinler vayı vay  
[ ge len ge tʃen ja zək ol muş de sin ler va:j vaj]

*"Some rocks rolled down from the mountain  
Our being was mixed with sorrows  
I wish our mothers gave birth to stones instead of us,  
What should I do with the material things in this life  
My soul wishes to have the old days of ours."*

- ğ: silent, but it elongates the previous vowel sound.
- ö [ø]: same as French "eu" in *neuf*. Pronounce [e] with your lips shaping for [o].
- ü [y]: same as German umlaut in *über*. Pronounce [i] with your lips shaping for [u].
- [:]: elongate a vowel sound
- ı [ə]: There is no exact equivalent of this sound in English. However, it is somewhat similar to "i" in *cousin* or "e" in *beaten*.
- y[j]: semi-vowel sound of [i] in diphthongs and glides

**We are grateful to Dr. Ryu Kyung-Kim, from the University of Dayton, for providing this IPA pronunciation information.**

# Tek Kapidan

## OPEN DOOR

SATB, unaccompanied

Amasya Halk Havasi  
(Folk song from the city of Amasya)  
Arranged by Ertuğrul Bayraktar

♩ = 52 - Ağıt (Eulogy or Lamentation)

*mp*

S. *\*Mm*  
(closed mouth, humming)

A. *mp*  
*\*Mm*  
(closed mouth, humming)

S. *mp*

A. *mp*

S. *mp*

A. *mp*

T. *mp*  
*\*Mm*  
(closed mouth, humming)

B. *mp*  
*\*Mm*  
(closed mouth, humming)

Pno. *for rehearsal only*

A translation sheet and pronunciation guide (prepared by Dr. Ryu Kyung-Kim, The University of Dayton), as well as an audio guide are available separately at [www.PavanePublishing.com/freedownloads](http://www.PavanePublishing.com/freedownloads).

\* Mm.. yerine başka bir hece ya da söyleme biçimi seçilebilir  
(Translation: instead of Mm, another syllable or word may be used.)

P1719

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13 14 15 16

*mp*

17 18 19

*f*

1. Tık l a - p - dan çık tım yü - züm pe - çe - li  
 2. Dağ dan yu - var lan - di ka - ya la - ri - miz  
 3. Ne - za - ri - mi hel - va - ci - ya eş - sin - ler

*mf*

Ah

*mf*

Ah

*mf*

Ah

20 21 22

Tek ka - pi - dan çık tim yü - züm pe - çe - li  
 Dağ - dan yu - var - lan - di ka - ya - la - ri - miz  
 Me - za - ri - mi hel - va - ci - ya eş - sin - ler

Ah

Ah

Ah

23 24 25 26

*mf*  
 Ah - bap - lar o tur - muş i - ki ge - çe - li va - yi - vay  
 Gam i - le vü - rul - du ma - ya - la - ri - miz va - yi - vay  
 Al ye - li ü - ze - ri - me ört - sün - ler va - yi - vay

*mp*  
 Ah

*mp*  
 Ah

*mp*  
 Ah

27 28 29 30

Ah - bap - lar o - tur - muş i - ki ge - çe - li va - yi vay  
 Gam i - le yoğ - rul - du ma - ya - la - ri - miz va - yi vay  
 Al ye - şi - li ü - ze - ri - me ört - sün - ler va - yi vay

Ah

Ah

Ah

mp

31 32 33

Ah

mp

Ah

mp

Ah

mf

1. Hu - li - si'm de al - ni sir - ma per - çem - li  
 2. No - la taş doğ - ray - di a - na - la - ri - miz  
 3. Ge - len ge - çen ya - zik ol - muş de - sin - ler

*mp* 34 Ah 35 36

*mp* Ah

*mp* Ah

*mf*

Hu - li - si'm de al - ni sir - ma per - çem - li  
 No - la taş doğ - ray - di a - na - la - ri - miz  
 Ge - len ge - çen ya - zik ol - muş de - sin - ler

37 Ah 38 39 40

Ah

*mf*

1-3. Ney - le - yim dün - ya - da dün - ya ma - li - ni va - yi - vay

Ah

41 42 43 44 1, 2

Ah

Ah

*mf*

Gö - nül\_ arz e - di - yor\_ es - ki\_ hâ - li - ni va - yi\_ vay

Ah

1, 2

3

45 46 47 48

Mm

*mp*

Mm

va - yi\_ vay

3

For Review Only



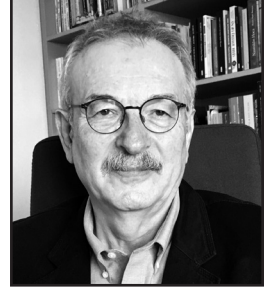
For Review Only

Measures 49-53: The vocal line (treble clef) features a melodic line with eighth and sixteenth notes. The piano accompaniment (treble and bass clefs) consists of sustained chords. The bass line (bass clef) is mostly silent, with a few notes in measures 52 and 53. Dynamics include *mp* (mezzo-piano) and *Mm* (mezzo-moderato).

Measures 54-58: The vocal line continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes. The tempo marking *ritardando* (rushing) is present above measure 56. Dynamics include *mp* and *Mm*.

Measures 59-63: The vocal line continues with a melodic line. The piano accompaniment features a more active bass line with eighth notes. The tempo marking *ritardando* (rushing) is present above measure 61. Dynamics include *mp* and *Mm*.

Prof. Ertugrul Bayraktar obtained his PhD in Music Education and currently he is the director of the Baskent University Conservatory and the head of the Music Department of the same University in Ankara, Turkey. Dr. Bayraktar teaches undergraduate and graduate level classes in Harmony, Jazz Music and Jazz Harmony, Modal and Turkish Makam Harmony, Music Theory and Modernisation of Music in Turkey. His specialty is on Turkish Makam (Turkish modes) knowledge and Makam Harmony and he has developed new theories on these subjects. In addition to his work on music theory and Ethnomusicology, Dr. Bayraktar is a renowned composer in the Turkish music scene. Many of his compositions are performed and recorded by prominent ensembles. His compositions reflect his work in Turkish traditional makams (modes), rhythms and traditional harmony elements.





Sharon Davis Gratto is Professor of Music, Graul Endowed Chair in Arts and Languages, and Director of the World Music Choir at the University of Dayton in Dayton, Ohio.

Dr. Gratto's global music specialty stems from her nine years of K-12 music teaching in international schools in Germany, Spain, and Nigeria and from her multiyear work with Mary Goetze at Indiana University studying and piloting Global Voices technology for teaching world music in its historical and cultural context, led by 'informants' from around the world.

Dr. Gratto launched Pavane Publishing's Global Music Series as Editor to provide conductors/educators with the extensive resources needed to support their work toward informed world music performances.



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